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## CARVING WITH PNEUMATIC POWER

stands a group of buildings devoted to the Departments of Zoology, Botany and Kindred Sciences. A museum is also included and the Peak is crowned with an Observatory. Upon the hillside are placed the dormitories, and lower down in the park, where the hothouses now stand, the residences of members of the Faculty. At the other extremity of the grounds is the Infirmary.

The great feature of M. Benard's plan was the general plan of the buildings, more especially of the grand court; and it is said that this decided the jury in his favor.

In the designs of Messrs. Howells, Stokes & Hornbostel, prominence is given to the dormitory features, somewhat to the prejudice, it seemed to the jury, of the Educational Departments. The Athletic arrangements are very similar to those of M. Benard, except that the grounds have been given the form of an amphitheatre. The winners of the third prize, Messrs. Despardelles & Codman, extended their plans beyond the limits of the University grounds, and cut the whole scheme in two by a wide public boulevard running from the end of University avenue to Telegraph avenue.



### PNEUMATIC POWER IN STONE-CARVING

It is said that there are over forty quarries in Vermont alone in which the stone-carver applies pneumatic power to his chisel instead of the blows of a mallet. While the contrivance is used for the carving of marble and granite in the quarries almost universally, a prejudice seems to have existed against using it for exactly the same class of work when executed on the building itself. There seems a great inconsistency in this. Either the method can produce as artistic results as the mallet or it cannot. If it can, why need the architect hesitate to use it on a building? If it cannot, he is conniving at inartistic work by permitting it to be done in the comparative privacy of the quarry.

The contrivance is a very simple one. A small engine and pump supply air at a pressure of fifty pounds to the square inch. This

is conveyed through a rubber tube to a steel cylinder, about the size of a rifle barrel and a foot long, which the carver holds in the right hand. The chisel, held in the other hand, fits loosely into a socket in the end of the cylinder. Within the barrel of the latter is a solid piece of steel with hardened end, in shape somewhat like a rifle bullet. Under the throbbing pressure of the air this bounds against the end of the chisel, rebounds and bounds again, with a rapidity of from four to five thousand blows a minute, the actual velocity being regulated by a valve in the tube close to the operator's hand. It needs several days of use to grow accustomed to the terrible jar which the instrument gives to the arms. The feeling is very like that produced by an electric battery. But soon the operator ceases to be troubled by the sensation and finds, it is asserted, the process less fatiguing and pleasanter than the wielding of the mallet. If this be true, and it probably is, or the labor union would have opposed the contrivance, there is great gain for the craftsman. The next point is how it affects the artistic quality of the work.

At first sight, anything which increases the facility of the operator should leave the craftsman freer to play with his design, rendering it, if he is capable, more artistic; for there is less interference between what he wishes to do and the doing of it. And, certainly, its increase of facility is undeniable. The chisel cuts its way into the marble as if it were a carrot, passes with a free sweep through the channels in the ornament or buries itself in the deep hollows, scooping them out as cleanly and expeditiously as the dentist's drill clears the cavity of a tooth. This process, also, is said to be less damaging to the surface of the marble. A chisel struck with a mallet is likely to bruise the surface. The marble in the immediate neighborhood of the blow becomes whiter; its surface is slightly pulverized, and in the recessed parts this tends to lessen the shadow effects. There is a mistaken notion that, while the new process is useful for the rougher and bolder effects, it entirely fails in the delicate portions. Experience proves the direct opposite. From the practical, or, if you like, commercial standpoint, the more minute and dainty the design, the more efficient is the pneumatic hammer. For roughing out the

## NATIONAL ARTS CLUB

carver still uses his mallet. Whether the minute portions can be rendered artistically as well as accurately and expeditiously is still a question to which no satisfactory answer is yet forthcoming. Its opponents assert, for example, that it cannot modify the character of the blow, so as to produce variation in the texture of the finished surface. Its advocates say it can.

The whole question is one that ought to be settled. This cannot be done by examining any number of specimens of work and pronouncing thereon, unless they are carefully compared with a similar grade of work done with the mallet. The latter is generally poor enough. A test should be made by a really artistic craftsman, executing the same design in both manners. Then it would be interesting to hear what he has to say about the matter and what the critics think. One may hope that the verdict would be with the pneumatic power, for labor-saving devices are the order of the day, and it will be well if they prove conducive to artistic results.



### THE NATIONAL ARTS CLUB

IN its home at 37 West Thirty-fourth street, a situation admirably central and convenient both for out-of-town and resident members, the National Arts Club has commenced its existence. The house, lately a private residence, has been remodeled, decorated with quiet taste and furnished with a well-proportioned and well-lighted little gallery. Here occasional exhibitions will be held, especially of objects connected with the industrial arts. The first, organized in connection with the house-warming, which is arranged for an early date in October, will be devoted to designs for and specimens of artistic gold and silver work. In addition it is proposed to secure the attendance of several craftsmen, who will ply their craft for the edification of members.

The ground floor is given up to the grill room, which has been decorated by Mr. Charles R. Lamb in Dutch style. The ceiling is cross-timbered with beams tinted green, and

the walls are lined with tiles. A pile of barrel ends, dark toned, with shining brass taps, form a conspicuous section (Alas! decoration only, for they are dummies). But the large, old-fashioned grill is genuine enough, and it will be at the service of members from noon till 1 A. M. The floor above is occupied by the lounging and reading rooms, with the gallery at the rear. The second is given up to the ladies, and the one above it to the smoking rooms, while the offices are in the top story.

The pushing through of this idea of a central Arts Club, open to artists and laymen in all parts of the country, and including both sexes, has devolved upon a handful of men, among whom Mr. Charles De Kay has been most conspicuous. The original idea was his, and has been brought to realization very largely through his persistent optimism and indefatigable exertion. He is now filling the position of Secretary and Managing Director.

The establishment of such a club as this was only a matter of time. Whether the time is yet ripe for it remains to be proved. Supply often stimulates demand. One cordially hopes that it may be so in this case. Its convenience and benefit to out-of-town members will be great; it should be a stamping-ground for residents and its advocacy of the Arts and Crafts movement should eventually give it that *cachet* which is so conducive to the growth and prosperity of a club, especially in a country where specialization is so marked a characteristic. It is not enough to wish it success, members should make a point of rallying to its support. A club cannot be supported by proxy.



### THE SECOND PHILADELPHIA PHOTOGRAPHIC SALON

UNDER the joint auspices of the Pennsylvania Academy of Fine Arts and the Photographic Society of Philadelphia, the second Exhibition of the Philadelphia Photographic Salon will be open from October 22 to November 19. The first one, held last year, was a pronounced success artistically and financially. It justified itself immediately and the second is being looked forward to with inter-